Shannon Gesch

Graphic Design
United States

View the full portfolio at http://www.thecreativefinder.com/sgeschdesign

Professional Experience and Curriculum Vitae

Shannon Gesch Design is ultimately about solving communication design problems using a strategy that incorporates a dynamic and conceptually thorough plan. As a highly creative individual, my unique and sometimes even quirky ideas including witty catch phrases, places, and situations are often derived from personal life experiences. Design is my embraced persona, so I seek to further my professional advancement through a career that embodies communication arts. I look forward to the opportunity that awaits to further utilize my experience and abilities in communication design.

Exquisite design, according to my ideals are conclusive by an effectively communicated concept that combines the perceived experience of a brand, advertisement, and/or website with an overall positive sense of aesthetics. Utilizing my apt approach consisting expressly of articulate typography, starkly original illustration, and charmingly creative copy allows my designs to spectrally breach standards of the redundant. Shannon Gesch Design is about simply epically original creations. Furthermore, please peruse my portfolio with an earnest of ease!

Previous Clientele
Please kindly get in touch for more information.

Awards and Accolades
http://www.ShannonGeschDesign.x10.bz

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Exhibition Catalogue Designed at the Hand of Shannon Gesch

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Gutenberg, who lived from about 1400 to about 1468, is generally credited for inventing the process of making uniform and interchangeable metal types and for solving the many problems of finding the right materials and methods for printing.

This Bible, with its noble Gothic type richly impressed on the page, is recognized as a masterpiece of fine printing and craftsmanship and is all the more remarkable because it was undoubtedly one of the very first books to emerge from the press.

Johann Gutenberg's type resembles a commonly used script known as "Textura" or "Black Letter Gothic." The Bible is colored with red and blue inks, which were added by the purchaser after the printing was complete. Red strokes were used throughout to indicate the beginning of a verse. He made 300 different pieces of type. Of the 300 pieces he made, some were ligatures (letters linked to each other) and there were approximately 155 abbreviation sorts (symbols for abbreviations common to the fifteenth-century scribe). The irregularities particularly in simple characters such as the hyphen, made it clear that the variations could not have come from either ink smear or from wear and damage on the pieces of metal on the types themselves. While some identical types are clearly used on other pages, other variations, subjected to detailed image analysis, made for only one conclusion: that they could not have been produced from the same matrix.

Transmitted light pictures of the page also revealed substructures in the type that could not arise from punch cutting techniques. They hypothesized that the method involved impressing simple shapes to create alphabets in cuneiform" style in a mould like sand. Casting the type would destroy the mould, and the alphabet would need to be recreated to make additional type. This would explain the non-identical type, as well as the substructures observed in the printed type. Thus, they feel that 'the decisive factor for the birth of typography', and the use of reusable moulds for casting type.

Ill.1 The Printing Press the artist depicts the famous printer Johann Gutenberg, who is credited with inventing in Western Europe in 1440 a practicable way movable metal type. The master, with an assistant beside him, we see a newly printed proof sheet while an apprentice strenuously pulls against the handle of the press to make another copy.

Three major changes can be detected in the production phase of the Bible

1. In the early stages of the printing, the red headlines before each book of the Bible (the rubrics), were printed. This procedure involved pasing each sheet under the press twice and it was soon abandoned, probably because it was too time consuming. The rubrics were intended to be supplied by hand. This task was evidently not undertaken in Gutenberg's workshop, for the rubrications differs from one copy to another. Gutenberg provided assistance for the rubricators by producing four leaves of instructions. Two copies of the instruction sheets survive, in Munich, Bayerische Staatsbibliothek and in Vienna.

2. When folios 1-7 recto and 129-232 recto of volume I had been printed, it was decided to increase the number of lines per page from 40 to 42, presumably to save paper. 3. Somewhat later it was apparently decided to increase the print-run. This decision required reprinting the sheets which had already been produced, to make up numbers. These sheets had to be reset and there are consequently two settings of the following folios: in volume I: folios 1-22 recto, 130-158 verso; in volume II: folios 1-16 recto, and 161 recto. All reset pages have 44 lines per page, from which it has become known as the "forty-two-line Bible," or "B42." The size of the margins is based upon proportions used by scribes in creating manuscript books. Only one page of type was set up at a time.



(Text for picture empty spaces were built into the bible's printed typography that could later be filled with hand-scribed initials. Page from the Gutenberg Bible with hand-scribed initials, in the private library of David Rose.